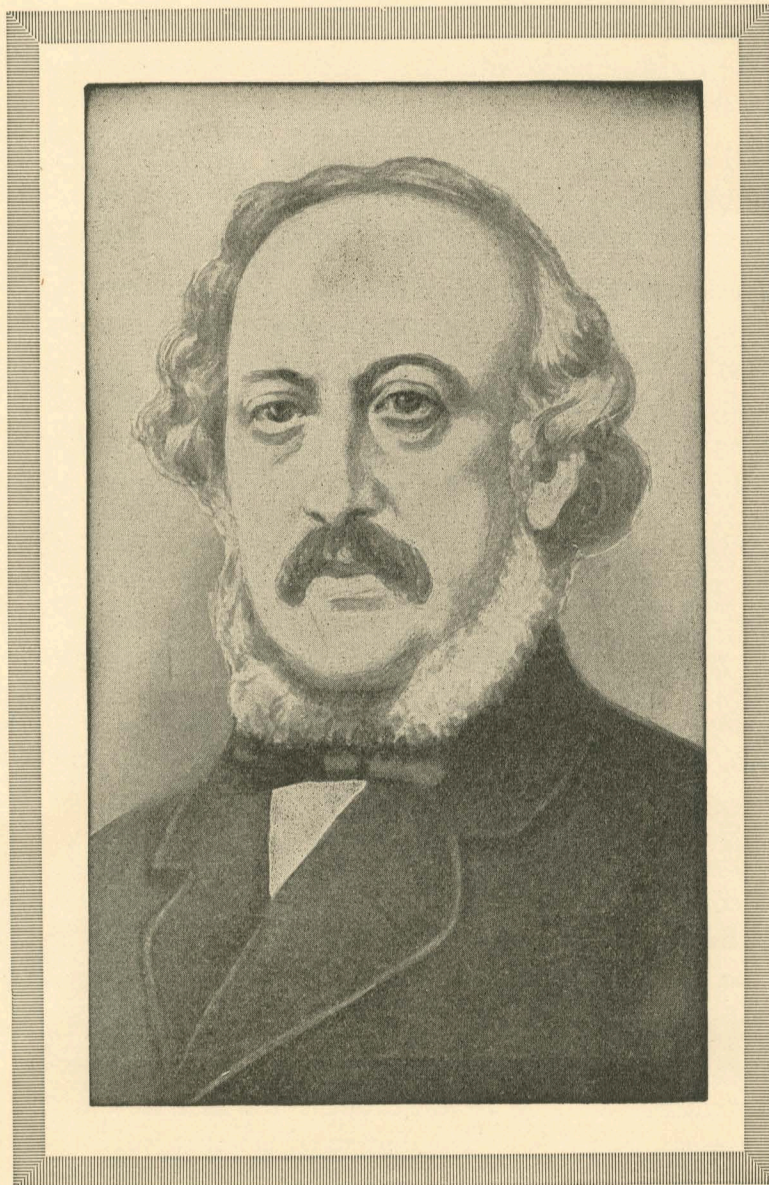


THE CHIMES OF LOVE

Op. 47, No. 23

By

STEPHEN HELLER



Elizabeth Remaley
Piano Studio



St. Louis

London

Price 30 Cents

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No. 450

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THE CHIMES OF LOVE

Biographical Sketch—Stephen Heller

Stephen Heller, pianist, teacher, and composer, was born in Buda-Pesth in 1813 (1815?), and died in Paris in 1888. He spent most of his life in Paris, where his remarkable talents were thoroughly appreciated not only by the public but also by such masters as Chopin, Liszt, and Berlioz, who were living in Paris at that time.

Although he composed some music in the larger forms, he is distinguished and popular to this day chiefly through his less pretentious works, such as graceful piano compositions and a great number of charming studies, together amounting to over three hundred compositions.

His works combine a taking melodiousness, attractive harmonization, a keen sense of beauty in form, and a manner of treating the piano at once effective and highly playable. To these may be added a poetic vein that makes an immediate appeal to musical, and even to unmusical people. A most excellent teacher of the piano, his works reflect that characteristic, all his compositions—not only his studies—containing valuable material for practice and improvement of piano technique, especially as regards phrasing and style—in the best sense of the word.

Poetic Idea: The title of this composition was probably not given to it by Heller, but was added later for the purpose of making an imaginative appeal to the young player. The bell-like effect appears first in meas. 9, and it reappears many times during the course of the composition. The idea of “love” seems appropriate, too, in view of the affectionate content of the whole piece.

Form and Structure: This composition divides itself naturally into four parts, as follows: Meas. 1-8, 9-16, 17-26, and 27-38. The third and fourth parts are 10 and 12 measures long, respectively, owing to what are called “extensions,” whereas Parts I and II are regular eight-measure periods.

Method of Study: The composition might well be practiced in four-measure sections up to and including meas. 20. Then the following six measures might be taken up. In the fourth part, it might be best to master first meas. 27-33, and then 34 to the end.

In each measure the R. H. quarter-notes should be firmly sustained with the thumb while the other fingers play their seven notes. Careful attention to the dynamic indications are necessary to make the piece most effective. Sometimes we have an echo effect (as in meas. 1 and 2), and sometimes a slight reinforcement (as in meas. 5 and 6). The climax of the composition occurs on the second beat of meas. 23 (the high E_h). Then (in meas. 24) there is a *diminuendo* leading to the *piano* and *ritardando* in meas. 26. At meas. 27 the original tempo is resumed, and the composition quiets down to an ethereal *ppp* in the final measure.

Glossary

<i>andante</i>	pronounced	än-dän'-tā	(moderately slow)
<i>dolce</i>	“	dōl'-tshā	(sweet)
<i>espressivo</i> (<i>espress.</i>)	“	ēs-prēs-sē'-vō	(expressively)

Recitation Questions on "The Chimes of Love"

1. Give a brief sketch of the life of the Composer.

Ans.

2. Into how many parts does this composition naturally divide itself?

Ans.

3. What precaution should be taken regarding the quarter-notes in the R. H. part in meas. 1 and 2, and other similar places?

Ans.

4. What is the meaning of *dolce*? Of *espressivo*?

Ans.

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The Chimes of Love

STEPHEN HELLER, Op. 47, No. 23

Andante $\text{♩} = 56$

1 *p dolce* 2 *pp* 3 *p* 4 5 6 7 8 9 *p* 10 *pp* 11 *p* 12 13 *pp* 14 *p* 15 16 17 *mp* 18 19 20

21 *mf*

22

23 *f*

Red. *

24

25

26 *p*

ritard.

Red. *

a tempo

27 *p*

28

Red. *

29

30

31

32 *pp espress.*

33 *p*

Red. *

34

35

36 *rit.*

37

38 *ppp*

Red. *

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